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in order to be pretty. I remember a young American girl in Venice who, before painted dresses were fashionable as they have been since, invented a gown for herself which did not cost her a song. The material was a soft, black nun's cloth, and she made it with yoke, plaited body, and belt. Sleeves, yoke, belt, and front of skirt were painted with white daisies, each daisy taking, I believe, eight strokes of the brush, seven for petals and a dab of yellow for the golden heart. She wore this dress for the first time at a regatta upon the Grand Canal, given in honor of the Queen, without thinking in the least of the significance of her decorations. But almost every Venetian who saw her smiled approvingly upon her and said: "Ah, la bella Americana, she wears Marguerites for our Queen!"

## Correspondence.

### THE NOMENCLATURE OF THE "CHESAPEAKE POTTERY."

SIR: Referring to your notice of the production of our "Chesapeake Pottery" in your last issue, we would say, we do "think it exactly honorable" to call one of the kinds of ware we have originated, "Avalon Faience." Our intention has been from the beginning to produce wares that our fair city should not be ashamed of. Confident of success we named our pottery after the beautiful bay at the head of which Baltimore stands. Our underglaze ware we call "Clifton" after a well-known suburb given to our city by the late Johns Hopkins in his magnificent bequest. Another grade we call "Avalon." This was one of the titles of Lord Baltimore, the name of an estate of his, a musical word you will admit. If it resembles the name of a celebrated manufacturer of French China it is certainly no fault of ours. "Faience," Webster says, is a collective name for all the various kinds of glazed earthenware and porcelain. The Havilands have no more right to it than any other individual. Our drab colored vitreous ware we call "Cecil," another of the names of the founder of our city, and the name of a county in our State that furnishes a grade of kaolin we use in the ware. Our blue vitreous ware we call "Arundel" after another county which furnishes a valuable clay used in the production of this very beautiful body. Thus you will see we have not invaded the rights of any other potter, but have been intensely local in our nomenclature. We are sure you will publish this as an answer to your query.

D. F. HAYNES & CO., Baltimore, Md.

### SOME HISTORICAL QUERIES ABOUT OLD CHINA.

SIR: Will some of your English readers tell me, in brief, the history of "Fountain's Abbey" in England? I have the print of a dark blue Staffordshire plate, and I know that the Abbey has been painted in oil by some distinguished artist. It must have a story, as Fonthill Abbey has. I would like also to learn from some cultivated English or American reader, who is now the owner of the vase or tub of "azure hue" made famous by the poet Cowper, in his lines upon the death of a cat drowned while attempting to catch a gold-fish. The tub stood in a corridor at Strawberry Hill, and was one of Horace Walpole's treasures. Even after a coldness sprang up between Walpole and his distinguished tutor, he still kept a copy of the poem pasted upon the blue china tub. I learned that at the sale in 1842 the then Earl of Derby bought the vase; and I wrote to the present Earl. He answered my letter, but not my question. He said, however, that it was not in his possession. I wished very much to obtain a drawing or photograph of the piece, and would be pleased to know who is the present possessor.

MRS. MARY E. NEALY,

Washington, D. C.

### FRENCH TASTE IN NEW YORK INTERIORS.

SIR: In interior decoration, it must be admitted that French taste still keeps its position of pre-eminence. We may, for a time, run after Japanese or Moorish novelties, or affect to be inspired by the ornamentation of Micmacs or Sioux, but not being Semites or Mongols or Red Indians we are very apt to come back for a quiet resting-place to the grand and many-voiced Caucasian art, and to its finest modern examples in the art of France. Not only in the higher arts; in painting and sculpture, do the French of our day hold their own against the world; but, even more apparently, in those decorative arts that less artistic peoples take to with the idea that success in them is easy. Most especially in work that is claimed as art manufacture is the superiority of the Gaul made manifest. His wall papers, his bronze and iron castings, his stuffs and pottery and so forth, are now, as they have been since Colbert's time, the best made in Europe. And when he refuses to be led by the prevailing eclecticism to imitate the effects peculiar to other races, and contents himself with following in the path marked out by his predecessors in his own country, his work only of all modern decoration can be said to have that undefinable quality which we call style.

Here in New York, with all the prevailing rage for house decoration, we have seen very little of the turn that French taste is now taking. The prevailing fashion is to look to England for exemplars in everything at all related to social life, and since art has become "chic" the peculiarities of the English artistic movement have been so extensively copied here that they have come to be associated in the minds of many with decorative art in general. People find in Gilbert and Sullivan's clever satires, which one would think would hardly be understood outside of London, something apropos of the rage for decoration here; although, in sober fact, the most extravagant of our work shows an affectation of nativism—a barbaric effusiveness appropriate to California or Nevada, or a dainty primness supposed to have something to do with New England traditions—that is much funnier than the English whimsies. Generally what we see of English taste is its most sober and rational manifestations. With Wm. Morris's manufactures for instance, with Minton's tiles, with English grates and iron work generally, little fault can be found, on the score of unreason. All is quiet, unpretentious, useful, and becoming. But when, as occasionally happens, we find an apartment fitted with French productions of the sort, it is impossible not to see the vast superiority of the latter in elegance and grace. Our own manufactures it must not be supposed that I would undervalue. In isolated arts, in stained glass for instance, we may claim to lead the world. In others we can make an excellent showing; but when an attempt is made to furnish even a single room throughout with American products or in a distinctively American taste, it becomes plain how much we have still to learn and acquire before we shall reach the position of older nations in the arts that beautify life.

To take as an example only one of the many imposing houses that have been this season fitted up in a style unknown to old New York and in which all available talent and skill, native and foreign, have been utilized—a splendid apartment house on Madison Avenue—the impression is unavoidable that not all the taste and ingenuity displayed in it would have produced a really satisfactory effect if the materials furnished by French looms and paper mills, potteries and foundries, were not obtainable. The large wall-surfaces, well lighted by many windows, the high ceilings, the

spacious rooms, would present but a barren or semi-barbarous appearance if these were absent. Japanese gold-woven tissues, screens of spindle work, porcelain bath-tubs imported from China, Eastern rugs and Moorish dados are all very well in their way when brought together with taste and discrimination as they have been in the apartments occupied by Mr. Frank T. Robinson, but a harmony, complete and satisfying, extending from the ensemble to the smallest detail, can hardly be produced from an assemblage of objects of different styles and periods and countries. And to what country but France can one look for the means to fulfil all the requirements of modern life?

Whoever is tempted to undervalue contemporary French art manufactures would do well to study for some hours one of the floors in the house just mentioned. From the satiny paper in delicate grays and half tints to the chandelier of cut crystal all is French, or in the French taste. It is distinctly modern, yet there is that aroma of elegance about it which so affected Balzac when he described the Louis Quinze wedding-chamber in "Les Chouans." There is nothing that is not as it should be, nothing that does not keep its place. It would take the particularizing pen of the great romancer to properly describe this apartment, and yet when its belongings are taken separately, there is nothing, seemingly, to dwell upon. A few steps in the same house will bring one face to face with richer hangings, more elaborate carving, more curious contrivances; but it would be hard to find in the country a completer expression of quiet cheerfulness and enjoyment of what is agreeable in life. More ambitious, more fantastic surroundings can be and have been purchased for themselves by our millionaires, but the wealthiest might well be satisfied with such as these for his hours of privacy.

ROBERT JARVIS, New York.

[We do not quite agree with Mr. Jarvis. He seems to judge contemporary French decorative art by the work he has seen in the Madison Avenue apartment house he mentions. This was executed by Marcotte, a firm almost exceptional in its artistic application of French ideas. As a rule we consider the modern French ideas for interior decoration—especially as to upholstery—flimsy and theatrical; and it is natural for persons in this country to show a preference for the more homelike and comfortable productions of England. The French themselves are beginning to acknowledge the superiority of English furniture. In a recent address to the students of the Tiverton School of Art, Mr. J. Sparkes said that "the French monopoly of designing had come to an end in England. A man told him the other day that he sent to Paris every year £2000 worth of designs. He was informed by Sir Philip Owen, on the authority of personal friends in Paris, that ever since the last French exhibition English furniture had been the rage there, and that French dealers found that it was better to buy from English firms than to trust to imitations which were obviously inferior. He had recently met in London a French business man who had come with £8000 in his pocket to buy English furniture. A revolution had come about, and instead of the English going to France for ideas, they come to them. Of course, all this had not come about by accident. The whole thing had been a matter of slow growth. England had been thirty years doing it." Americans, he said, often visited South Kensington, and frequently saw all through the place in half an hour; but he generally told them that it would take them in their country quite thirty years to accomplish similar results, and that the artisans in England would not stand still while they were learning how to do it.—ED. A. A.]

### THE ONLY REMEDY FOR "BLISTERING."

SIR: (1) When painting on china, if, after being fired, small particles of color flake off or blister and crack open, is there any possible means of covering the defect by repeated coats of color? Could white be applied and then painted over with the proper shade, and fired again with success? (2) Will you please give some designs for painting on porcelain cuff buttons, circular in shape?

SUBSCRIBER, Selma, Ala.

ANSWER.—(1) You have probably used too much flux or applied too thickly some color that should be thinly used. Another firing would be pretty certain to cause more blistering and cracking, and thus aggravate the evil. The only thing you can do is to send the piece to a decorator and have the color all removed, and then paint it over again from the beginning. (2) We shall probably give some cuff button designs soon.

### THE COMPOSITION OF BRONZE.

S. P. H., Chicago.—There is difference of opinion as to the right proportion of copper and tin or other metals used in the production of bronze. Dumas, in "Chimie appliquée aux Arts," recommends a mixture of 100 parts (by weight) of copper, 6 to 7 parts of tin, 6 to 7 of zinc, which produces a bronze of a fine golden color, highly suitable for artistic manipulation. Gmelin says the best alloy for statues which are to be gilt, is composed of copper 78.5 parts, zinc 17.2, tin 2.9, and lead 1.4; and for other casting the bronze should be composed of copper, 91.25; zinc, 5.50; tin, 2.00; and lead, 1.25.

### TO PAINT BARBERIES IN OIL COLORS.

SUBSCRIBER, Troy, N. Y.—To paint in oils the design of "Barberies" in the February ART AMATEUR proceed as follows: For the berries mix vermilion and carmine; shade with carmine and brown madder or Rubens madder. The berries in the strongest lights should have more vermilion, especially in the highest lights. Berries behind or in the background paint in crimson lake shaded as above. Use for the foliage, zinober greens 1, 2 and 3, Indian yellow, indigo and Vandyck brown. Paint the stems in Vandyck brown, white, and a little indigo.

### INFORMATION FOR A BEGINNER IN WATER-COLORS.

NELIGH REPUBLICAN, Neligh, Neb.—(1) Directions for water-color painting have been given in previous numbers of THE ART AMATEUR. They are resumed with the present issue in a series of articles on flower-painting. The following directions for mixing colors are very general, but as you are a beginner they will probably serve your purpose for the present. After a little practice you will prefer to make your own combinations: For purple, blue and rose lake mixed with white make a variety of shades. For sky, use blue and white. For clouds, use blue, white, black, and vermilion. For light horizon of sky, use Naples yellow and white; add orange chrome yellow, for sunrise or sunset. For water, use blue, white, and Naples yellow; add umber to make shadows or dark reflections in water. For mountains in distance, use blue, white, vermilion, or rose lake. For autumn foliage, use gold ochre and green for one tint, sienna and green for another tint, Venetian red and green for a different tint, and umber and green for another tint; but do not mix many colors together. Avoid much mixing. For bright autumn foliage, use chrome yellow and green, vermilion and green, and orange chrome and green. For the brightest effect each color pure. For ground-work for foliage, use umber and green. For different shades of roses, use rose lake and white. For slate color, use black and white. For steel color or French gray, use black, white, and a little blue. For cream color, use Naples yellow and white. For buff color, use ochre or sienna and white. (2) Many panel de-

signs suitable for your side-board will be found in back numbers of this magazine. (3) Special porcelain tiles sold for decorating may be had from any of the dealers in artist materials who advertise with us. (3) The mineral colors necessary for china-painting may be had from the same dealers. (4) Portable kilns suitable for firing small decorated pieces of china in an ordinary kitchen stove are sold by Stearns Fitch & Co., Albany, N. Y., and N. M. Ford, Port Richmond, N. Y.

### SUNDRY QUERIES ANSWERED.

SIR: Is the vellum alluded to in THE ART AMATEUR for fan painting only intended for water-colors; and is it the same article used for crayon and pastel work? Is it sold by the sheet?

SUBSCRIBER, Selma, Ala.

ANSWER.—The vellum for fan painting is much finer than that used for crayon and pastel work. Indeed, in this country kid is preferred. Only water-colors are suitable for fan painting. The vellum is sold by the skin. Vellum paper is sold by the sheet.

SIR: (1) Can you induce some artist to give a system of "handling" in crayon portraiture? (I mean free hand not on solar base.) (2) Where can I see specimens of the best crayon work? (3) What does it cost to bind a year's numbers of THE ART AMATEUR.

J. R. B., Hudson, N. Y.

ANSWER.—(1) We shall give some practical hints on crayon portraiture in an early number. (2) At the best photographic studios. When you are in New York call at the galleries of Sarony or Kurtz. (3) From \$4 to \$6.

P. S., Troy, N. Y.; CHARLES B., New Orleans; R. P. T., Toledo, O.; TRENT, Oswego, N. Y.; B. H., Chicago.—We must respectfully decline to give information by mail. To this rule we can make no exception, unless the correspondent desires us to hand the letter to an expert who will supply drawings and samples of colors in consideration of receiving a professional fee. Whatever information of *general interest* we can impart through these columns we cheerfully give without charge. But it is too much for correspondents to expect us to write to them personally and give expert opinions for their individual benefit, which we must not publish. Inquirers, like the lady at Fort Scott, Kansas, who sends us a long communication calling for information concerning furnishing a house, involving much time and thought, with the postscript, "Please do not answer this in THE ART AMATEUR," will understand why we have not complied and cannot comply with such requests for private correspondence.

MRS. J. W. WILLIAMS, Harlem, will please note our answer to J. R. B., Hudson, N. Y.

W. F. ECCLES, Pullman, Ill.—Your questions are of a kind that should be addressed to a paper like The Scientific American.

C. J. H., Portsmouth, N. H.—Thank you for your friendly suggestion. We shall soon take up the subject of heraldry.

MRS. J. K. C., Mexico, Mo.—To paint peach blossoms, in oils, use German rose madder; for shadows, white, ivory black and yellow ochre, with a touch of the rose madder; for high lights, white and rose madder, with a touch of cadmium yellow. Wild roses may be painted with the same colors. For yellow peaches use cadmium yellow and white; shade with burnt umber and carmine tempered with the local tint; for high lights use white, ivory black and a very little burnt sienna.

MRS. J. H. S., Stafford, Kan.—For preparing a photograph to color in oils "Newman's Sizing Preparation" is generally used in England. If your artist material dealer does not keep it—which he probably does not, for there is not much call for it—he may have some other preparation which would do as well. N. E. Montross, 1380 Broadway, New York, has it.

B. T., New Brunswick, N. J.—It is best to leave oil paintings unvarnished for several months.

S. P. T., Brooklyn, N. Y.—You should try and induce your lady sitter to wear some differently colored dress. It would be difficult to treat a mass of cold and positive blue to harmonize with the rest of the picture.

W. ARENS, Leadville, Col.—Probably you can obtain a photograph of Thorwaldsen's bas-relief of the "Ages of Love" by writing to Soule, Boston, or George Kirchner, East 14th St., New York.

A SUBSCRIBER, San Diego, Cal.—(1) "A Deck plaque" is a plaque from the famous Paris firm of artistic faience manufacturers of that name. (2) "Stratena" is a good cement for broken china. (3) We do not know of any firms at present who are offering prizes for holiday card designs.

H. C. L., Philadelphia.—All necessary directions for firing decorated china in portable kilns are given, we believe, in the circulars of the manufacturers. See our answer (4) to "Neigh Republican."

## New Publications.

### FRENCH VIEWS OF ENGLISH ART.

LA PEINTURE ANGLAISE. Par ERNEST CHESNEAU (Bibliothèque de l'enseignement des Beaux-Arts. New York: J. W. Bouton). The need has long been felt of a careful review of the English school of painting, and especially of the contemporary English school, by a critic brought up in the Continental traditions, but capable of freeing his mind of them so far as to be able to form an unbiased judgment. That need is well supplied by the present work. M. Chesneau is a writer of considerable ability, logical, well-informed, and open to impressions from all sides. He is not, as is too often the case, carried away by either the faults or the virtues of the painters whose works he undertakes to describe. He has given to his subject full and conscientious study. He has overlooked nothing of much importance, and though he occasionally gives too little space to men of the calibre of William Blake or the late D. G. Rossetti, and though he makes altogether too much of the Anglo-Saxon element in English art, his treatise is on the whole well-proportioned and satisfactory.

The book is divided into two portions, the first dealing with the old school from Hogarth to Barry and Turner, the second with the painters of to-day, the pre-Raphaelites and their opponents. Of the former he thinks that its work is generally clever, often full of talent, eminently personal, original at times, but lacking essentially in genius. He would except merely Gainsborough, Constable, Old Crome, and Turner. Hogarth he considers as being a moralist rather than a painter. Reynolds depends too much on his learning, and generally the school is by far too literary in its motives; the subject, or rather the spectator's prior knowledge of the subject, which is taken for granted, counts generally for too much.

Still, of this ancient school, the processes, the formulas were such as are common to all the European schools. The aim of the

painter was different and was not a legitimate one for an artist, but his mode of expression was the ordinary one; he often talked nonsense, so to speak, but in the common tongue. To-day, on the contrary, not only is the aim different, but the means employed are different also from those which are accepted in France and elsewhere. The minute copying, the worshipping of scientific fact of the pre-Raphaelites and the inattention to tone or value of the majority both of pre-Raphaelites and others, combined often with powerful or violent coloring, and only once or twice including the splendid color of a Burne-Jones or a Millais, might well excite the astonishment of a French critic. But he sets himself manfully to the task of analyzing and judging. He abdicates his cherished convictions and prejudices for the time, and takes up this labor as a chemist might undertake methodically and without repugnance the analysis of the vilest matters, or as a naturalist might dissect or observe the functions of some unheard-of monster. The similes are his own. They strike us as being unwarrantable and offensive. Nevertheless he devotes to the discussion of modern English painting the clearest and most patient observation and the most refined reasoning of which he is capable, and the result is worth the pains taken to secure it. It may safely be affirmed that M. Chesneau's book will become the standard authority on its subject in France, and we shall be much surprised if it is not speedily translated into English.

## LITERARY NOTES.

**ENGLISH AND AMERICAN PAINTERS**, by W. BUXTON and S. R. KOEHLER, (Scribner & Welford) gives a list arranged partly chronologically, and partly by the classes of subjects which they painted, of a large number of artists, Englishmen and foreigners, practising in England, and American painters up to our own times. In England, art cannot be said to have ever become firmly rooted. At best it has been a sort of exotic, dying quickly, and having to be replaced by another growth. At the beginning of nearly every good English period one finds Dutchmen, or Frenchmen, or Italians painting the portraits of the nobility and teaching the young Britons who found themselves drawn toward brushes and paint. Many of the latter, however, became great painters. Most of them remained so thoroughly English that though they gained their education abroad or from foreigners, and though their pupils seldom filled the places which they left vacant when they died, they still form all together what may be called an English school of painting, marked by strong peculiarities. These men and their prominent scholars are treated of in short notices which give some account of their lives, their works, and of the esteem in which they were held by their contemporaries. Mr. Koehler, in the American part of the work, follows the same plan.

**A MANUAL OF SCULPTURE—Egyptian, Assyrian, Greek, Roman**. By George Redford, F. R. C. S. (New York: Scribner & Welford, 1882.) This is one of many treatises which have appeared lately in relation to ancient art. In point of clearness and sobriety of statement it is the best we have read. Although intended only as an elementary treatment of the subject, the historical portion is full, and includes the results of the latest investigations. The volume is abundantly illustrated with wood-cuts representing the chefs-d'œuvre of each department of antique art, and there is an interesting chronological list of ancient sculptors. The author, we notice, has taken pains to describe minutely all restorations made at different periods to the works of sculpture he describes. Two examples will suffice to show the care with which this is done: "Jason" (page 238).

"Restorations: The head, though antique, does not belong to the figure. The left arm, right hand, and part of arm, and the ploughshare." "Apollo Belvedere" (page 218). "Restorations: The entire right fore-arm and the left hand were supplied by Montorsoli when employed by Clement VII. Therefore it is entirely a matter of conjecture whether the original statue in bronze held a bow or the Ægis, or simply had the hand extended." This unpretentious manual, indeed, calls for nothing but praise. It is clear, concise and learned, without being too technical.

## TREATMENT OF THE SUPPLEMENT DESIGNS.

PLATE CCXLII. is a clover design for an oatmeal bowl and plate. The tone of the Bedell ware is so good that this design can be painted on it without background; if one is preferred, however, mix brown No. 3 and orange yellow with a little turpentine and a very little lavender oil. Put on only a delicate wash of this color, using a broad blender and working quickly, so as to have the ground as even as possible. Before the color is set, dab gently and quickly until a uniform tint is obtained. Use the same ground for both pieces. After they are first fired, draw the design in India ink. For the blossoms use a delicate wash of carmine. A shadow tint made from carmine and apple-green may be first washed on where shadows are needed, and the brush stroke brought down to the calyx, so as to tone down the yellow of the background. Grass-green with a very little blue added may be used for the stems. For the tender leaves, use a very little grass-green; the yellow of the background combines with it making the color right. Make the full-grown leaves of grass-green for the first wash; then tone down to a grayish tint by adding to grass-green a little deep purple; put on this wash in one broad stroke, leaving the middle marking of the leaf clear. With a sharp penknife line out the markings of the leaves. Then put on the shadows of brown-green. Outline the petals of the blossoms, the calyx, the leaves and stems with color made from three-parts of brown No. 17, and one part deep purple. The bees are to be painted with brown No. 17, with a little black added. Erase with a penknife the lines of light on the body and legs. If the yellow of the background is not strong enough in showing through, add a faint touch of orange-yellow for these lights. A faint wash for the wings will make them look gauzy. Erase with the knife for all the veinings. The finest brush should be used for this part of the work. Outline with the body color. A narrow rim of gold will improve both bowl and plate.

Plate CCXLIII. is an azalea design for a panel of two tiles. Draw the design carefully on the tiles, with India ink. For the white or yellow variety of hardy azalea put in a background of olive, made by mixing green, orange, brown, and red. Begin work at the top of the panel with strong brush strokes, in strong color, carefully and quickly blended, using more or less of one color or another as fancy suggests, so as to make a rich background for the delicate flowers. Work the ground in paler, quiet color toward the bottom of the panel. For the white flowers, put in shadows made from carmine No. 2 and apple-green. Put these on in very faint washes. Shade the flowers so as to give prominence to the full-blown ones looking out from the panel. Keep the lines in the centres of the petals purely white—the stamens of sepia very delicate. The centres of the flowers have a faint greenish tint; the color here must be sparingly used. The flower stems must be delicate green, and the main stems brown No. 3,

shaded with brown No. 17. For the foliage use grass-green, shaded with brown-green. If the yellow variety is preferred, use jonquil yellow for the flowers, shaded with color made from three parts brown No. 3 and one part jonquil yellow. For the rest of the design use the same treatment as for the white variety. Outline all the work and the veinings of the leaves in color made of three parts brown No. 17 and one part deep purple.

Plate CCXLIV. gives a figure design for a small plaque, surrounded by a number of conventional designs for decoration.

Plate CCXLV. is a collection of monograms in which the letter A is successively combined with each of the various letters of the alphabet.

Plate CCXLVI. is an early English design for a chalice veil. The original was worked in colored silks on cream-colored satin.

Plate CCXLVII. is a design for a chair-seat—"Nemophila"—from the South Kensington School of Art Needlework. It is to be worked in silks on satin, either in the natural colors (pale buff for buds and blossoms and white-greens for the foliage) or in any harmonizing colors which the embroiderer may fancy.

THE beautiful samples of their Valentine cards which we have received from Messrs. L. Prang & Co. come too late for timely mention—for the day of the sweet saint of February has passed—but they are hardly the less welcome on that account. Gift cards for the various seasons are becoming more and more of such a general character that the pleasure they give is not necessarily restricted to the particular occasion for which they are ostensibly produced. The Valentines before us include designs by well-known artists, among whom are F. S. Church, Walter Satterlee, Jean Aubert and Miss L. B. Humphrey. None of them shows any striking originality. The best are the child and dandelion by Miss Humphrey; an admirably posed figure of a quaintly-attired sentimental young lady, apparently like her prototype in "Patience" "thinking of nothing at all," by the same clever hand, and a daintily fringed fan-shaped card with a decoration of roses.

The great difficulty in the way of the manufacture of piano-cases more artistically designed than those now generally sold seems to lie in the indifference of purchasers. The President of the United States, who is generally credited with more taste than his predecessors in office for many years, recently bought for the White House a Knabe grand piano possessing to the highest degree the intrinsic qualities associated with an instrument of that manufacture. But it is no better as an article of furniture than the ordinary grand piano, nor, indeed, is it as good as some of those instruments in the very stock from which it was selected; for the legs are of that curved misshapen form, loaded with bad "carving," handed down from the worst period of Louis XV. roccoco, while a similar instrument with straight legs at least might have been chosen. When the first gentleman in the land makes such a choice it would seem hopeless to expect the manufacturers to give us anything better, were it not that much progress has been made in the cases of upright pianos. At Knabe's warehouses especially, we note decided improvement in this respect. There is one instrument there notably well designed, of Coromandel wood and ebonized cherry, inlaid with brass in a thoroughly artistic manner, and several in less expensive style, no less sound in construction and decoration. Let us hope that the time is near when the cases for grand pianos will be equally good.

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